ENCÆNIA MUSICES.

SEU

OPVS PRIMVM MVSICALE

A

DVODECIM SONATIS

CVM

QVINQVE ET PLVRIBVS INSTRVMENTIS

PER THONOS SELECTIORES.

AUTHORE

A: R: P: ROMANO WEICHLEIN,
ORDINIS S: BENEDICTI,
PROFESSO LAMBACENSI,
NATO AVSTRIACO LYNCENSI.

ORGANO.

OENIPONTI, ANNO M. DC. XCV.

Typis & Sumptibus

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Vmt 1490

IMPERATORI CÆSARI LEOPOLDO I. SEMPER AVGVSTO, PIO, FELICI, VICTORI, AC TRIVMPHATORI FELICISSIMO: PATRI PATRIÆ,

Et

Vigilantiſſimo publicæ Salutis Conſervatori.

Germaniæ, Hungariæ, Bohemiæ, Dalmatiæ, Croatiæ, Sclavoniæ, &c. Regi: Archiduci Auſtriæ, Duci Burgundiæ, Comiti Tyrolis, &c. &c.

Auguſtiſſime, Potentiſſime, ac Invictiſſime Imperator.

NOtas Diademati, pauſas coronato Capiti, ſuſpiras tantæ Majeſtati nectere, vix non informe, ac indecorum eſſet, niſi ſcirem univerſam mundi hujus machinam harmoniacis undiquè inſtructam Chordis, eamquè ſuaviſſimo Muſicês concentu ubiquè reſonare. Nam ſi primò conſiderationis vela expandere velimus in immenſum illum ſanctiſſimæ, ac individuæ Trinitatis Oceanum, concordem quandam harmoniam, & harmoniacam concordiam, Patrem generantem Filium, Filium generatum à Patre, & Spiritum Sanctum à Patre & Filio tanquam ab uno principio ſpiratum comperiemus, ac tametſi tres ſint diſtinctæ chordæ, quarum quælibet differenti perſonarum reſonet thono & ſono, unicum nihilominus efformant concentum, unicam harmoniacam conſonantiam inexplicabilis, ac indiviſibilis unionis, & eſſentiæ. Etſi à primis increatis tranſeamus ad creatas, & nobiliores mundani hujus inſtrumenti chordas, Angelos loquor, hos à *Socrate apud Platonem in Republ:* Sirenum condecoratos titulo perſpiciemus, non temerè, quia ſonoræ cœleſtium ſphærarum Machinæ exiſtunt motores, ac ſinguli ſingulos, gubernando orbes ſuavem conficiunt concentum. Ad eandem harmoniam, & Muſicam quis non videt ſpectare cœlos, pertinere elementa? De primis quidem ait facundiſſimus *Cicero de Natura Deor: Tantus eſt ex diſſimilibus motibus cœlorum concentus, ut cum ſumma Saturnus refrigeret, his interjecta Jovis ſtella illuſtret, & temperet.* De ſecundis verò *Homerus & Plato:* Elementorum harmonia tali cum artificiosâ conſonantiâ compoſita eſt, ut mirum non ſit, ea & in mixtis, & in propriis locis ſummâ cum pace ſuaviterquè quieſcere. *Undè Boëtius:*

Tu numeris elementa ligas, ut frigora flammis,
Arida conveniant liquidis, ne purior ignis,
Evolet, aut merſas deducant pondere terras.

Hinc

Hinc & quotidiana nos edocet experientia, in hominis microcoſmo perfectam inveniri harmoniam & conſonantiam; omnis autem creaturæ aliquid habet homo, *ait Divus Gregorius homil: 29.* habet namquè commune eſſe cum lapidibus, vivere cum arboribus, ſentire cum animalibus, intelligere cum Angelis. Non fallunt igitur, nequè falluntur, quotquot univerſum hoc in ſuavem tranſire aſtruunt harmoniam, & Muſices concordiam. Teſtatur Divus *Athanaſius*, invictiſſimum Iſraëlitarum Principem, & Ducem ad Imperium & Sceptrum non aliâ ex ratione evectum, quàm quia Cytharam pulſare noverat: David Cytharædus, ex cujus artificioſo contactu & pulſu deveniebat in myſticum Cytharæ pulſum & ſonum, in probam nimirùm optimè gubernandi notitiam; hinc & noſtris temporibus, ac uſquè hodiè Regia, & Auguſta Capita, aut callent Muſicam, aut eius ſummoperè reverentur artem, & harmoniam. Habet hoc ſpeciale DOMVS AUSTRIACA, quod in hoc artis genere palmam cæteris præripiat, uti totum demiratur Romanum Imperium, orbisquè ſuſpicit univerſus, dum eius Virtutum continuò experitur ſuaviſonas chordas, in incommodis præcavendis mirabiles ſolertiæ triplas, in rebus agendis ſummæ prudentiæ Cappriccias, infractæ, conſtantisquè adversùs ſiniſtra ſentientes fortitudinis animi ſeſquialtras, in dandis, & decidendis Conſiliis incomparabilis maturitatis Doublas, ingenij ſolertiſſimi, ac maximæ dexteritatis de reportando contra hoſtium inſidias glorioſiſſimo triumpho mirabilia novæ inventionis Contrapuncta, plurimas invictæ patientiæ pauſas, infinitas ardentiſſimæ devotionis ſuſpiras, &c. ut adeò mirum non ſit, hanc Melodiam cunctis adplacere, cunctis arridere, omniumquè aures ſuaviſſimè demulcere. Sanctiſſimus meus Ordinis Fundator Patriarcha BENEDICTVS, adhuc in utero matris ſuæ geſtiens, tanquam nobiliſſima Philomela, orta ex Sanguine DOMÛS AUSTRIACÆ, jamjam per omnes thonos cantare, ac huic Auguſtiſſimæ Proſapiæ Triumphos & Victorias contra omnes inimicos præludere cepit, quaſi præſagire volens, DOMUM AUSTRIACAM cum ſuo ſanctiſſimo Ordine, ac Ordinem ſuum cum DOMO AUSTRIACA juxta promiſſionem Divinam uſquè in finem mundi ſtare; hinc âb hâc Auguſtiſſimâ Domo plurima hujus ſanctiſſimi Ordinis Monaſteria, aut funditùs erecta, aut munificentiſſimè dotata, ac reſtaurata ſunt, quaſi ut ſigna perpetui, & indiſſolubilis amoris, gratiæ, & ardentiſſimi affectûs. Vnicum in medium & teſtem adducam Monaſterium meum LAMBACENSE, ut gratias loquatur, quas infinitas accepit per iteratas amœniſſimas præſentias Auguſtiſſimæ Veſtræ Majeſtatis, ubi dulciſſimæ gratiarum Melodiæ abſque pauſâ unicâ copioſè auditæ fuerunt, dum ſubmiſſiſſimæ gratitudinis, ac devotionis notæ tùm in Eccleſiâ, tùm ad tabulam à nobis unanimiter reſonârunt. Vt itaquè impoſterum, ac perpetuò reſonent, has præſentes qualiter qualiter reſonantes Sonatas Auguſtiſſimæ Veſtræ Majeſtati humillimè offerre, ac dedicare auſus ſum, ſpe firmiſſimè ceptâ, eaſdem in Auguſtiſsimâ Veſtrâ Majeſtate Virtuoſiſsimum Capellæ Magiſtrum inventuras, à quo hanc unicam ſupplex efflagito gratiam, quatenus battutando & me, meúmque ſanctiſsimum Ordinem continuâ gratiâ regere, protegere, ac conſervare dignetur. Ita dabam, & vovebam ex Sabionâ

Nùmini, Majeſtatiquè Tuæ

Submiſſiſsimus, devotiſsimus Clients & Servus

P. Romanus Weichlein, Ord: S Benedicti, Profeſſus Lambacenſis, natus Auſtriacus Lyncenſis.

Onata I. allegro.

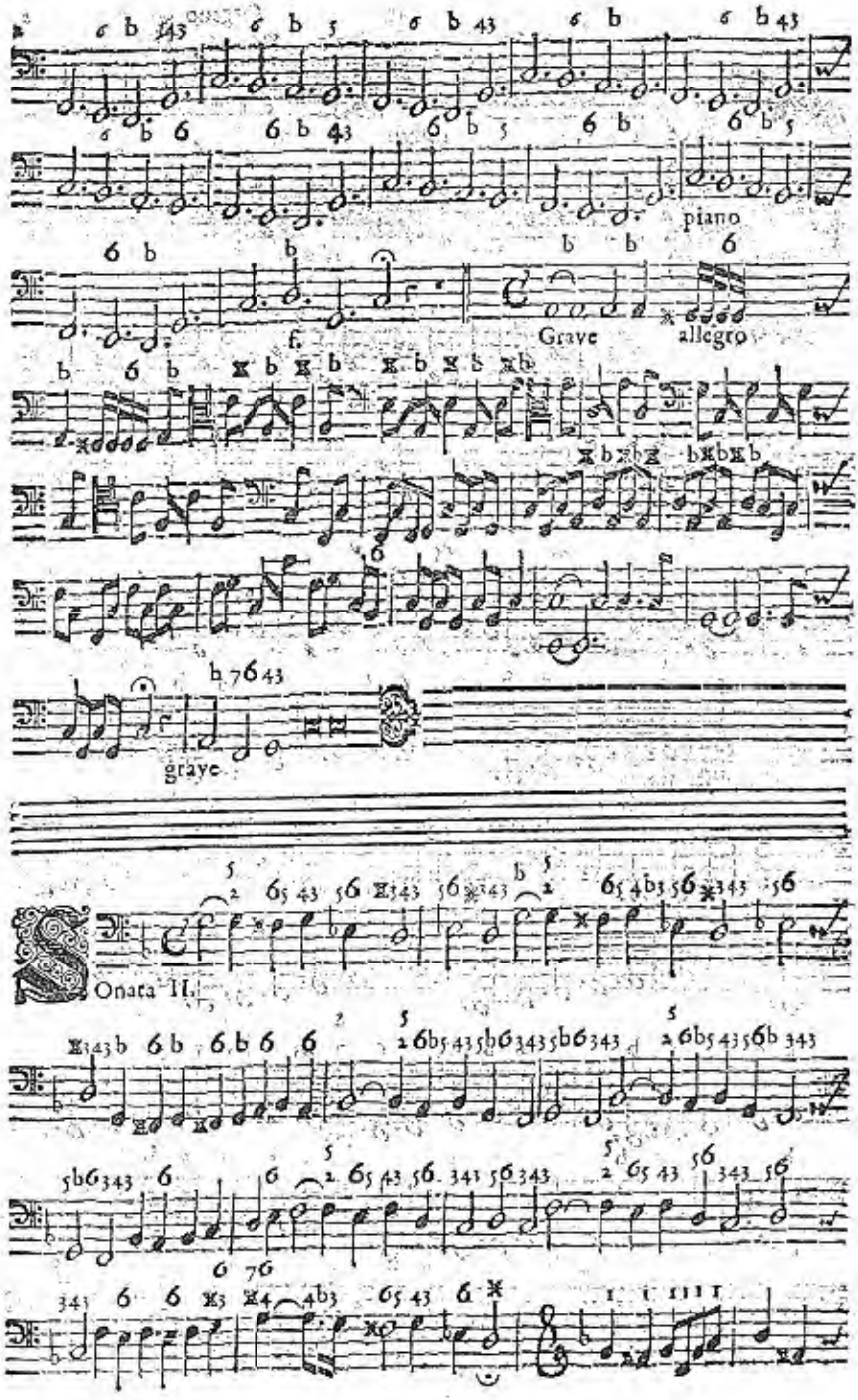
adagio

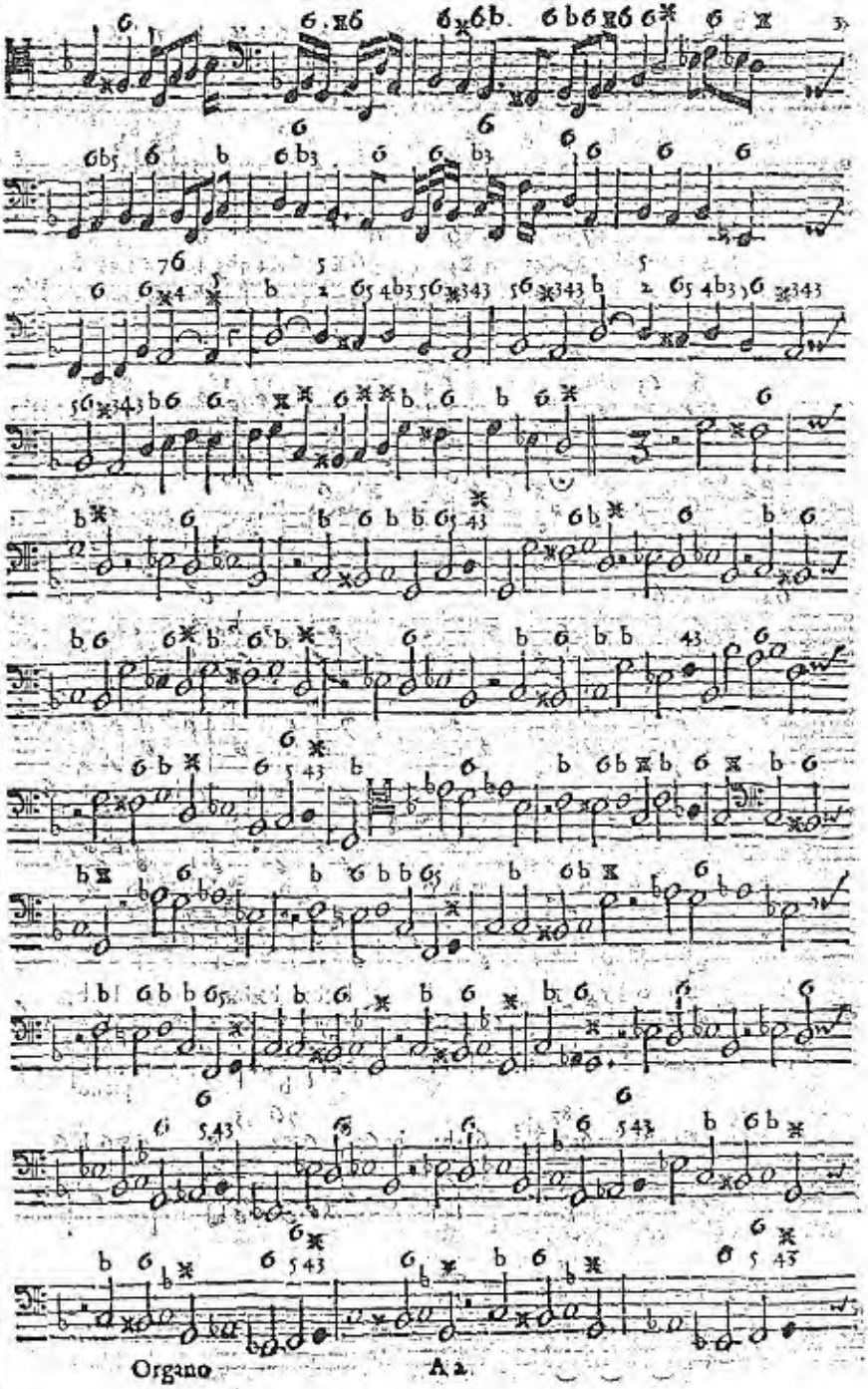
piano

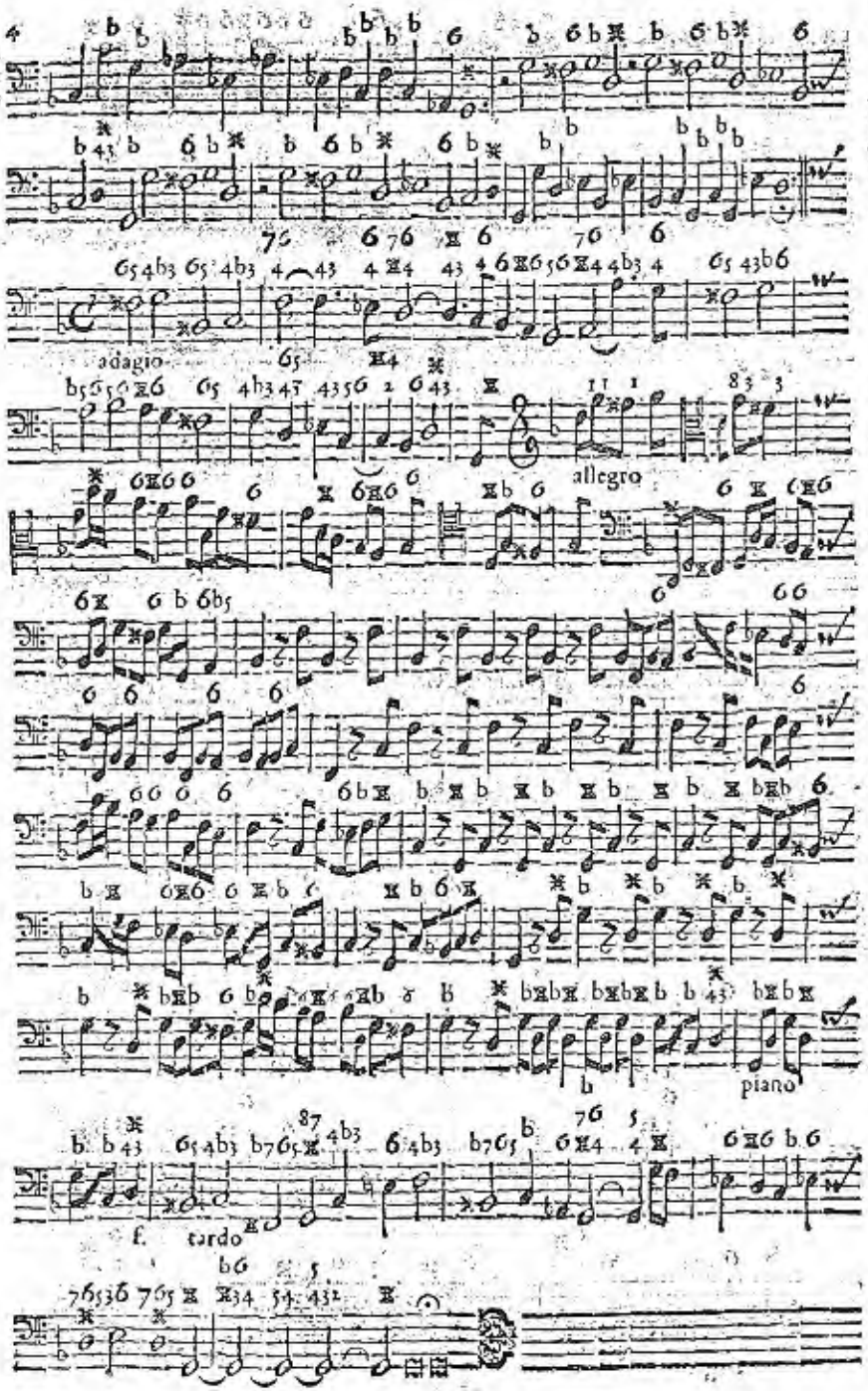
Con diſcretione

Baſſo ſolo

A


piano
f.
Grave
allegro
grave
Sonata II.


Organo
A 2.


adagio
allegro
piano
f.
tardo

Organo

Onata III.

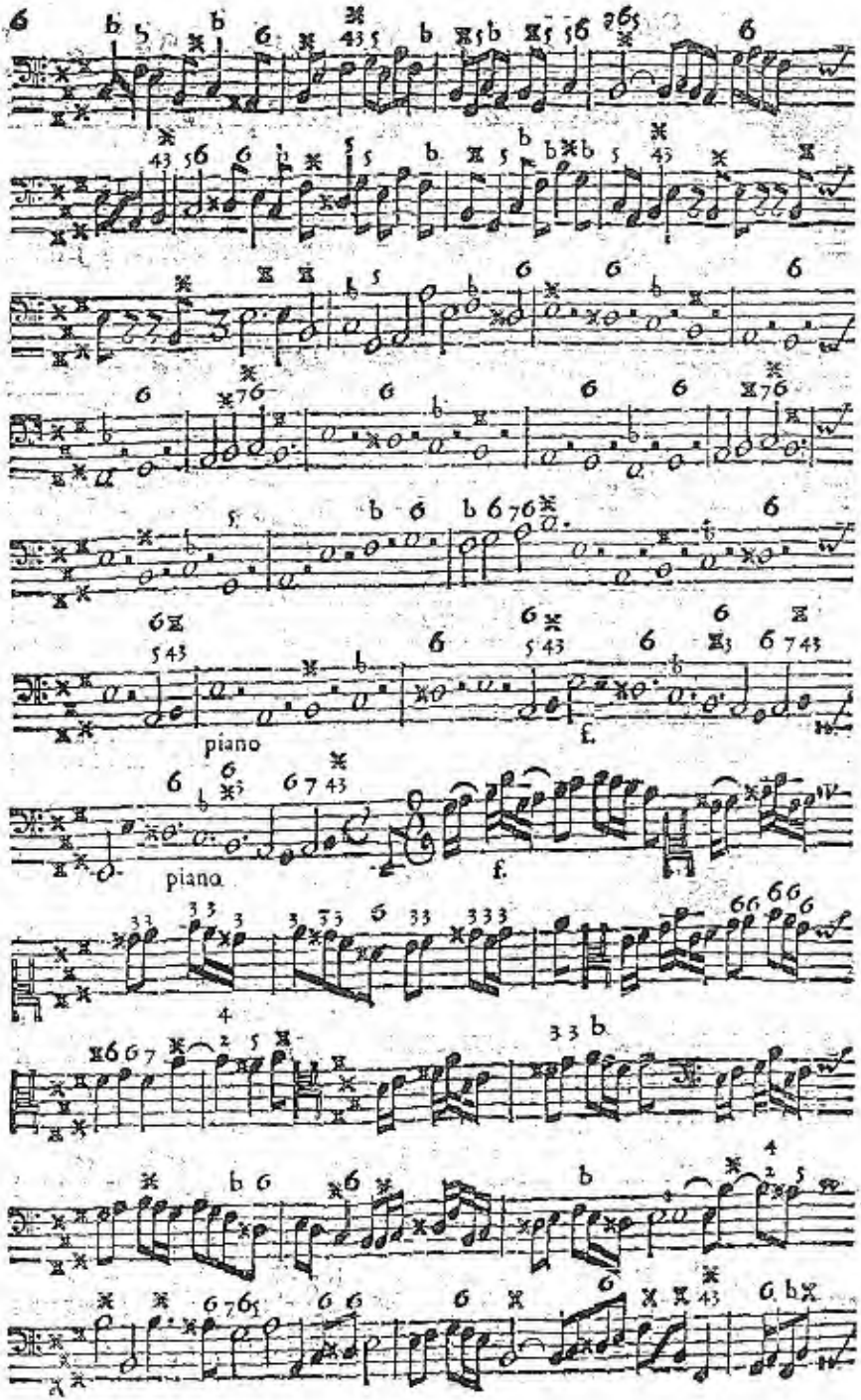
Passagaglia con discretione.

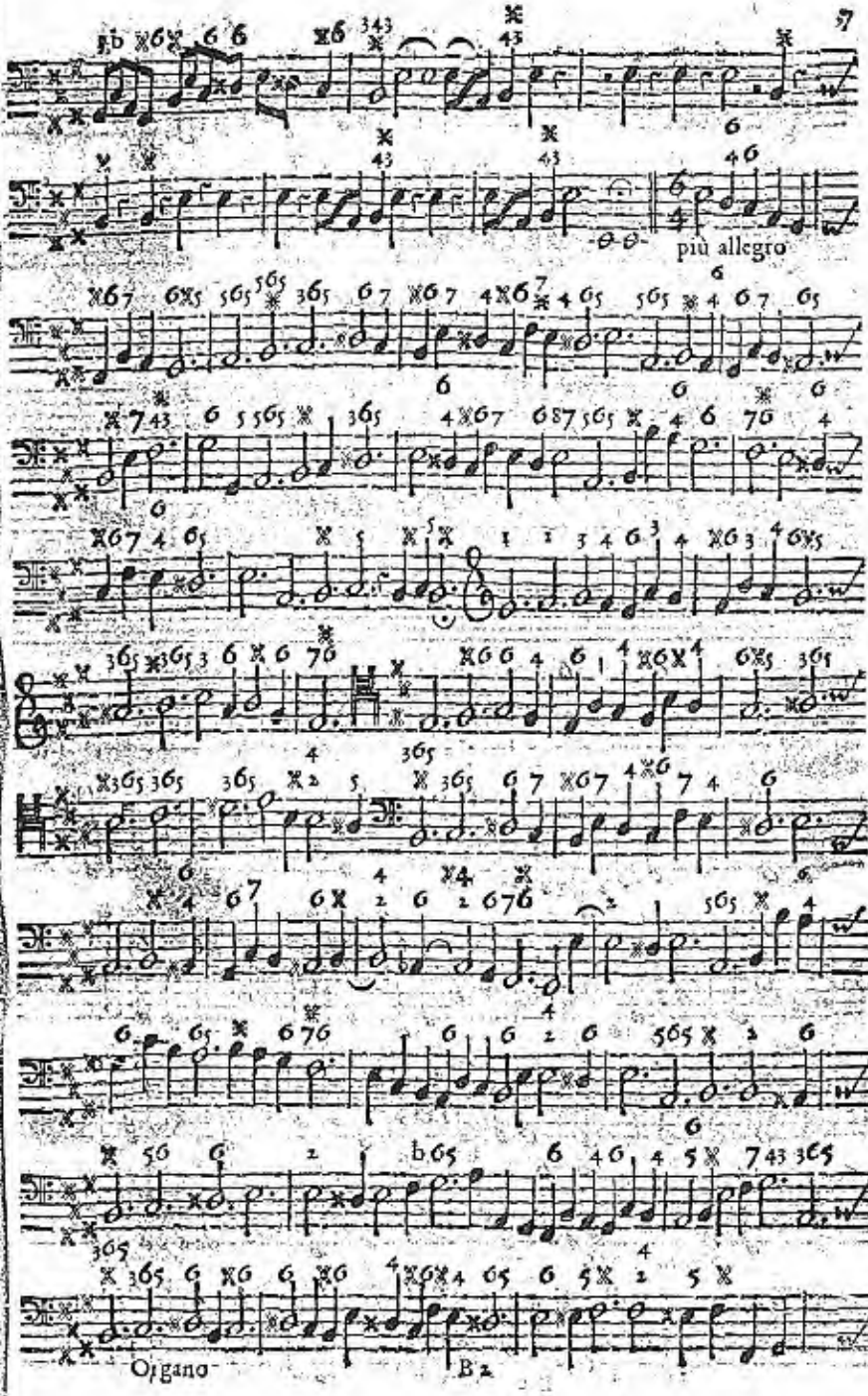
finale 15.

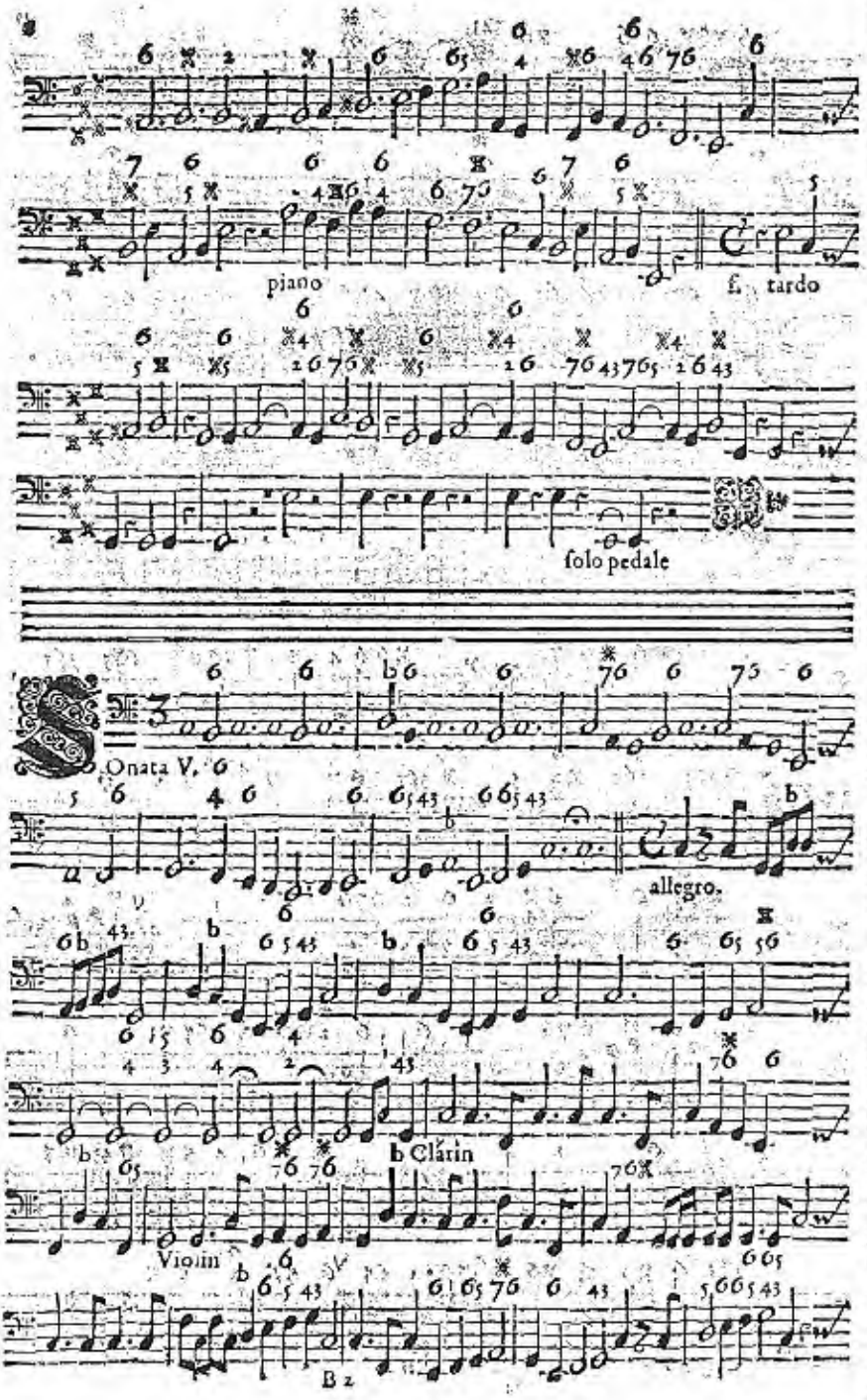
Onata IV.

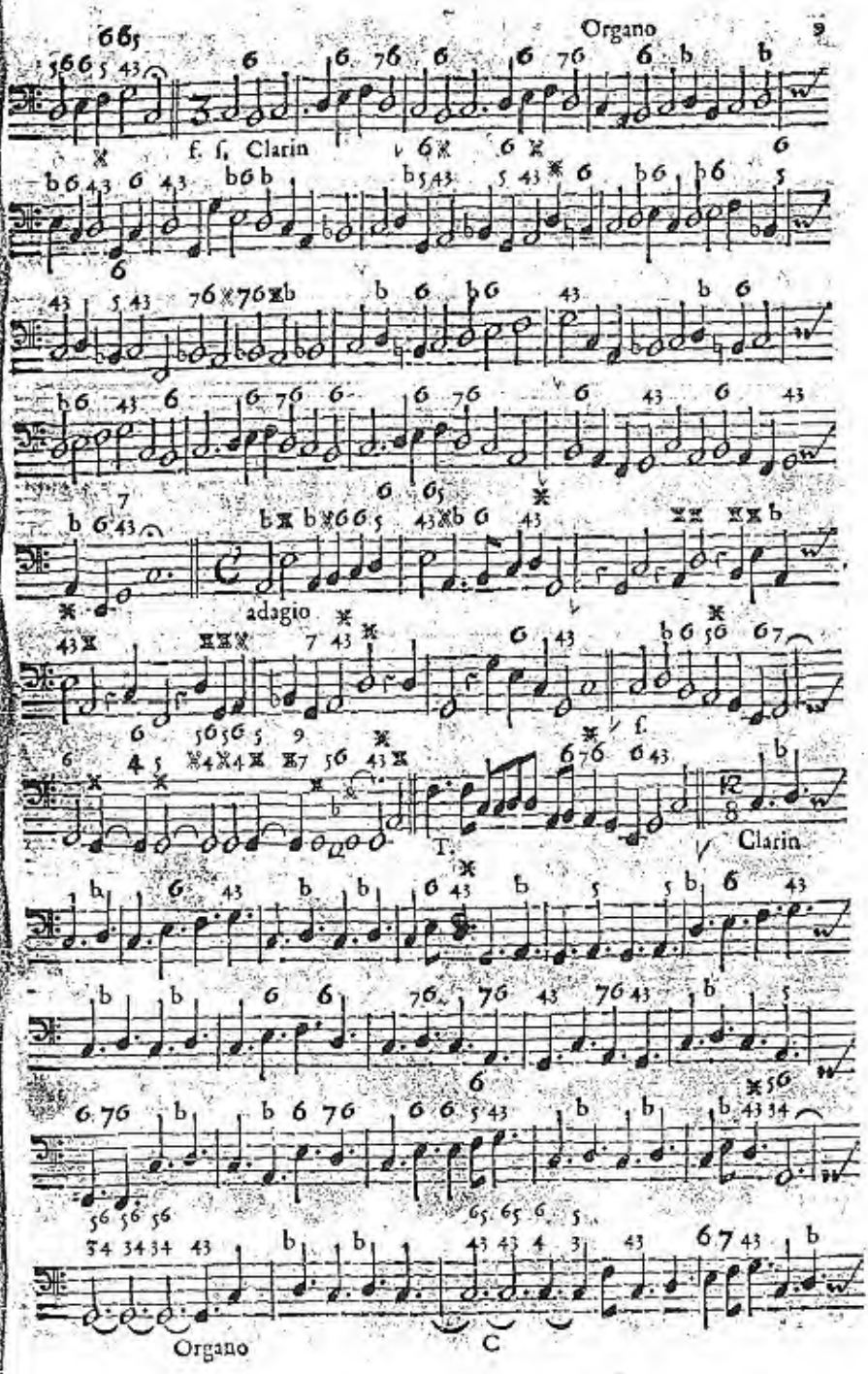
grave

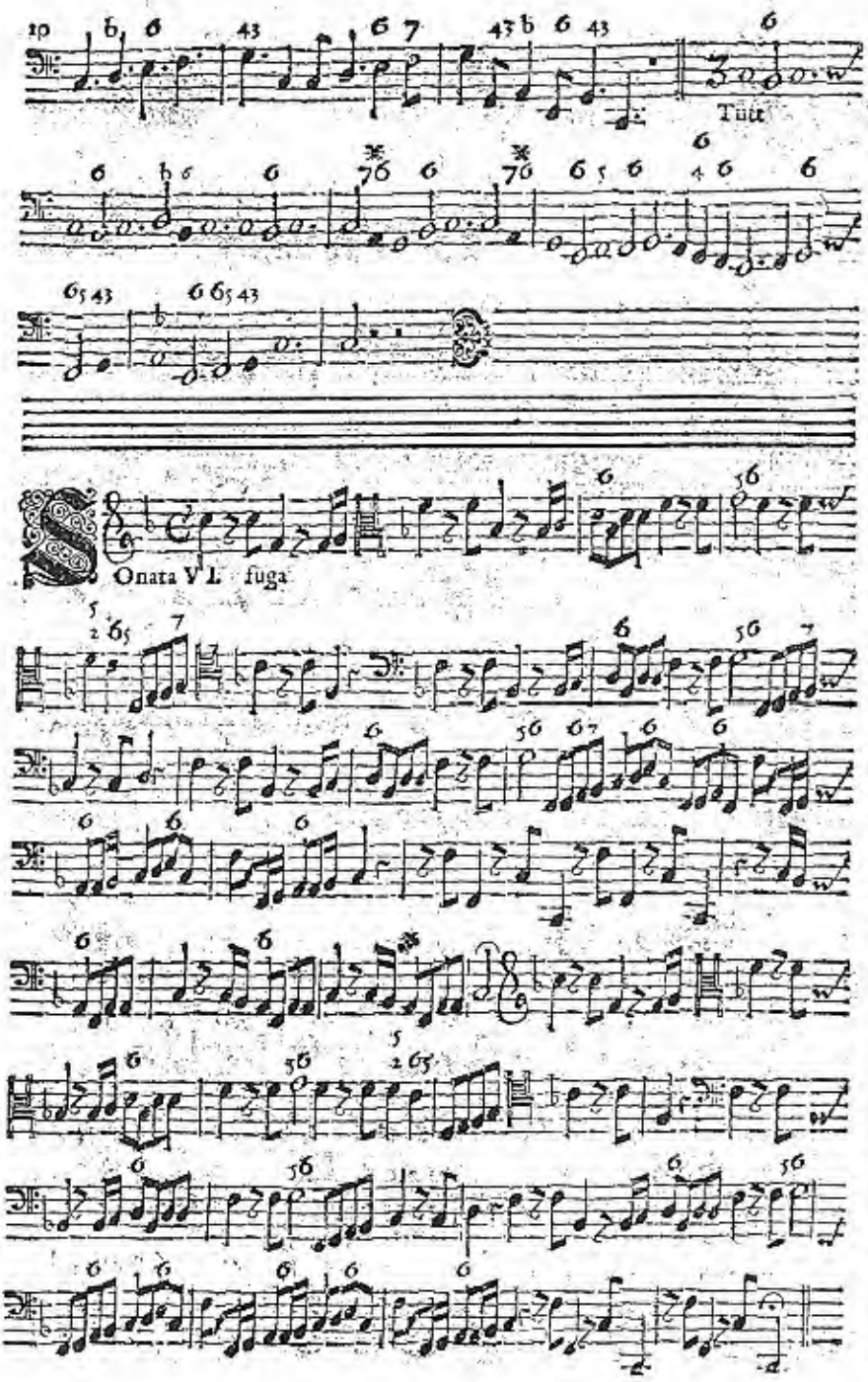
allegro

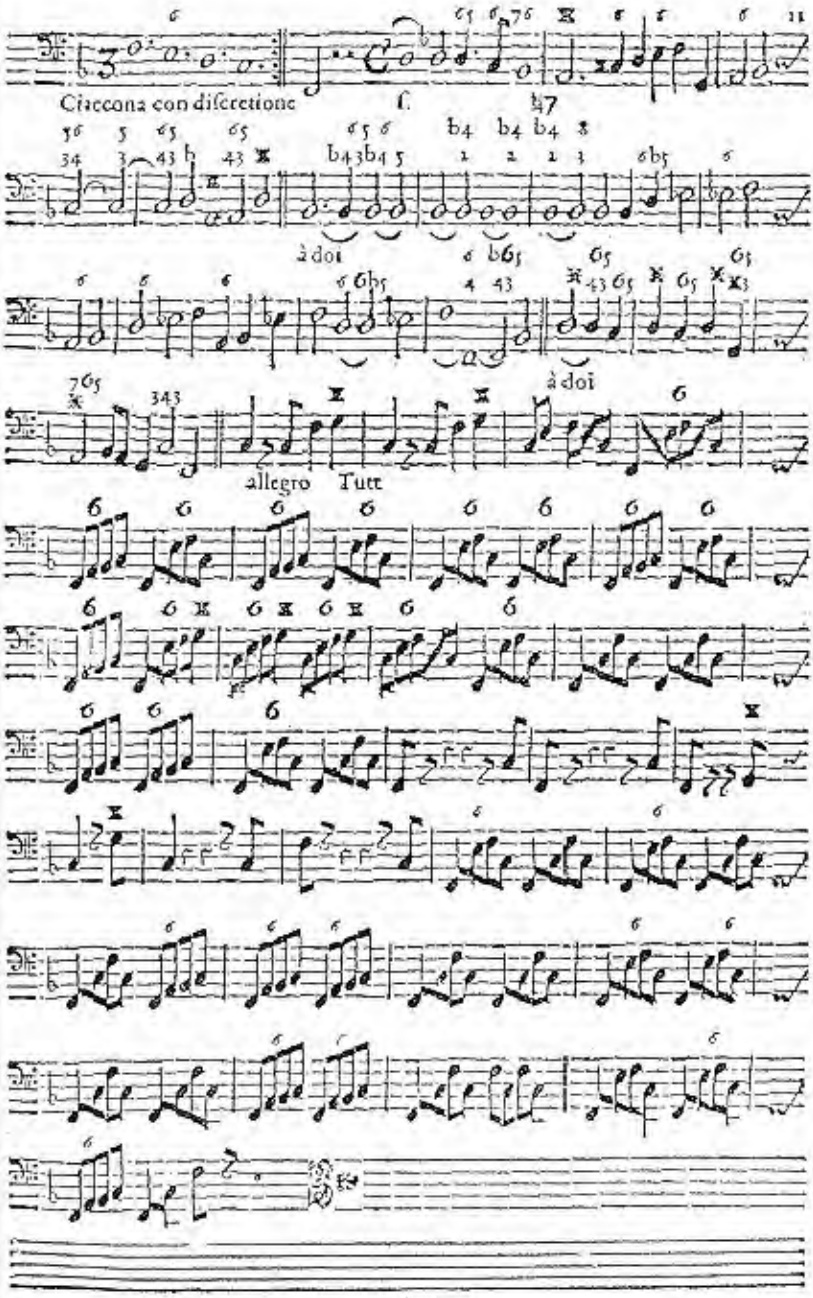

piano
f.
piano
f.

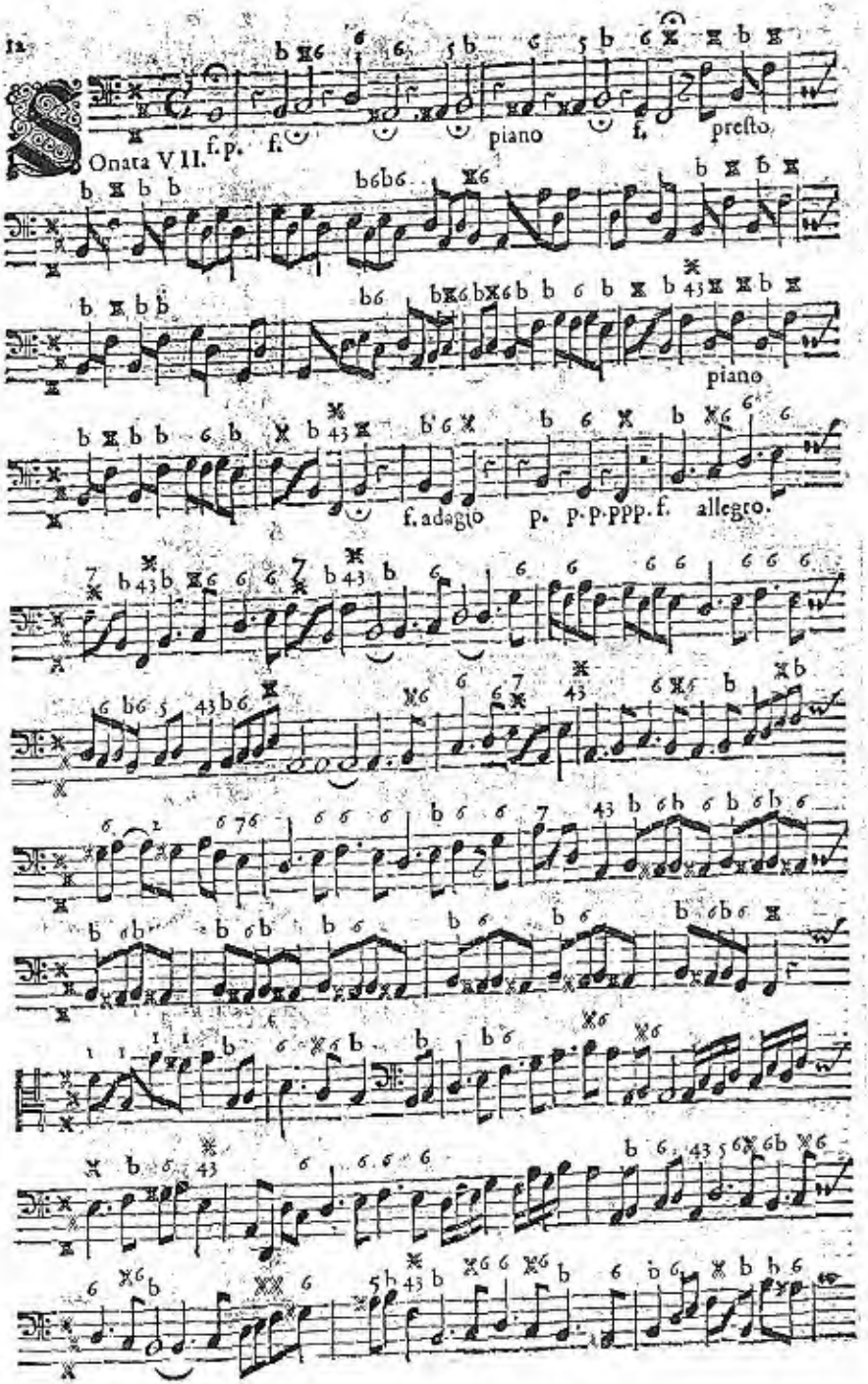

più allegro
Organo
B 2

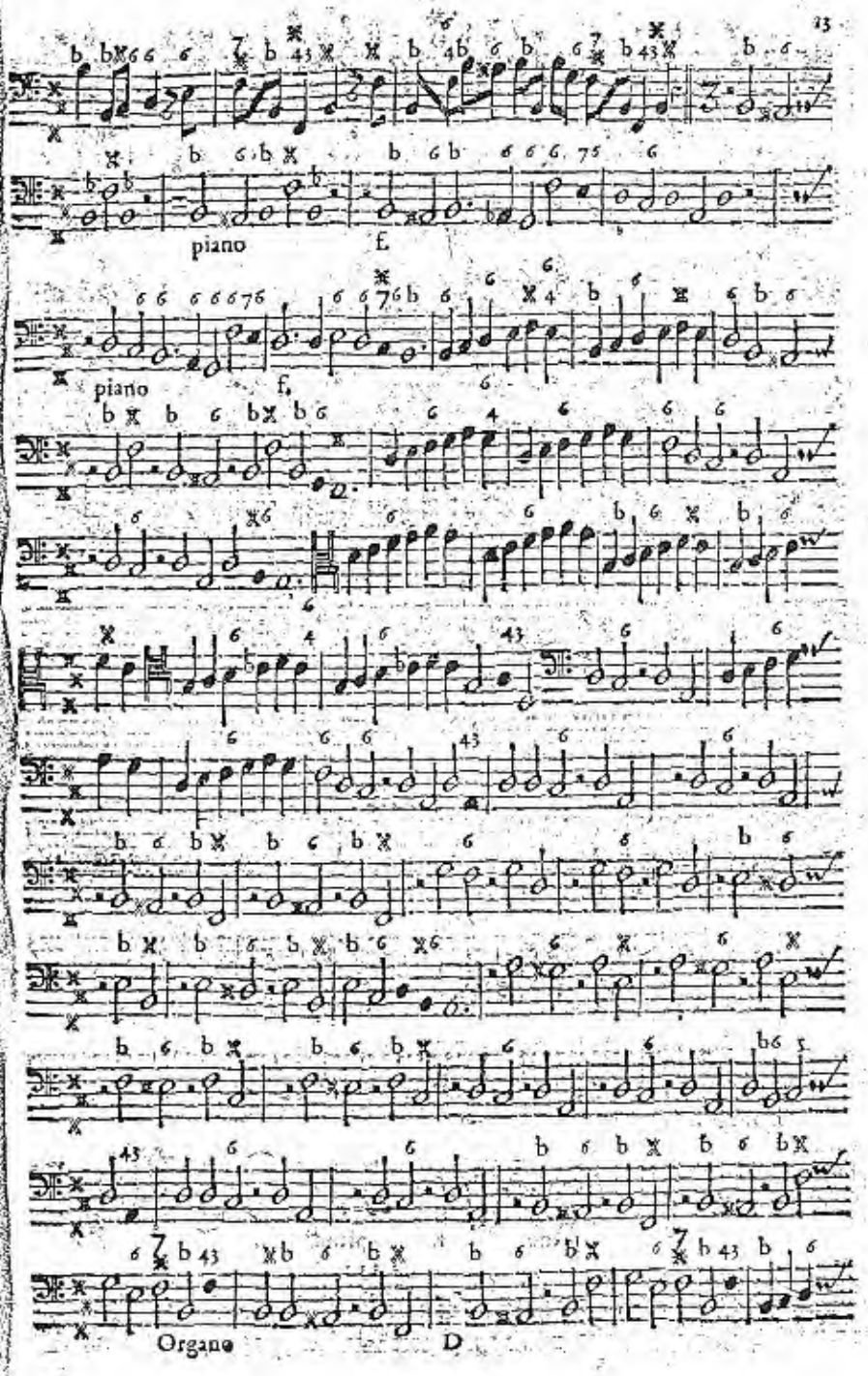

piano
f. tardo
folo pedale
Onata V. 6
allegro.
b Clarin
Violin
Bz

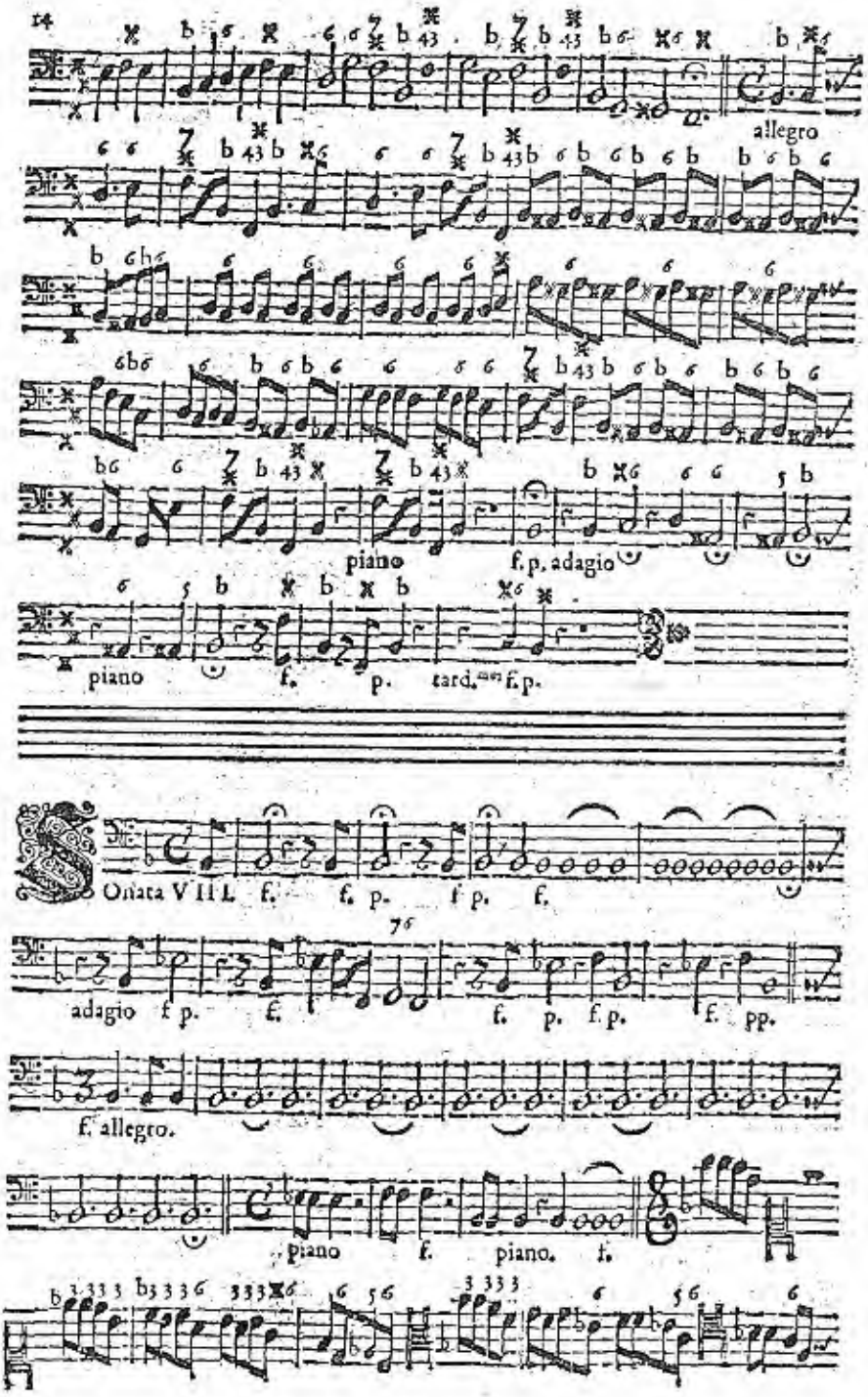

f. ſ. Clarin
adagio
T.
Clarin
Organo
C

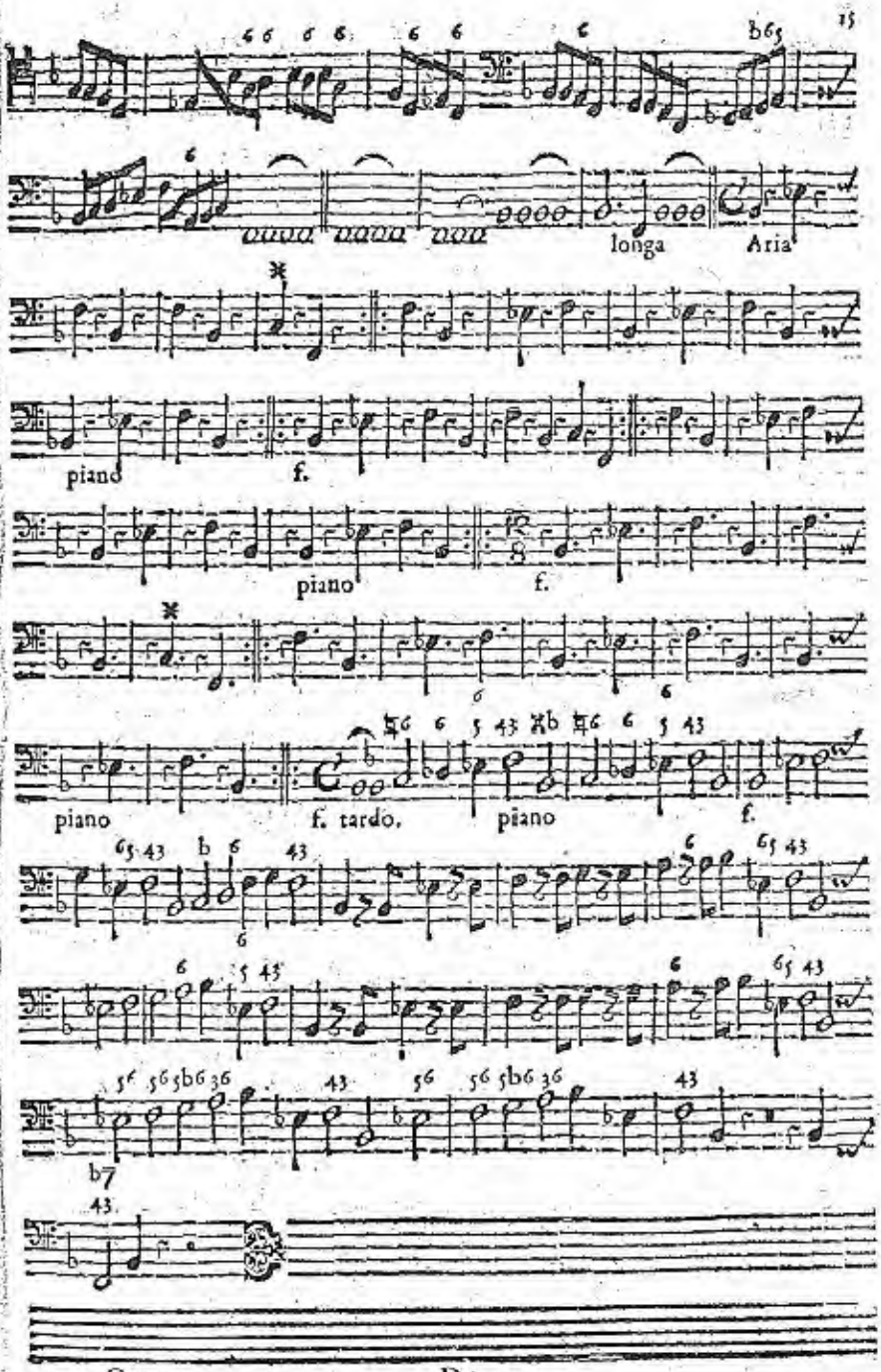

Tutt
Onata VI. fuga


Ciaccona con discretione
à doi
à doi
allegro
Tutt


Onata VII.
f. p.
f.
piano
f.
presto
piano
f. adagio
p. p. p. ppp.
f.
allegro.


piano
E.
piano
f.
Organo
D


allegro
piano
f. p. adagio
piano
f.
p.
tard.mo f. p.
Onata VIII.
f.
f. p.
f. p.
f.
adagio
f. p.
f.
f.
p.
f. p.
f.
pp.
f. allegro.
piano
f.
piano.
f.


longa
Aria
piano
f.
piano
f.
piano
f. tardo.
piano
f.

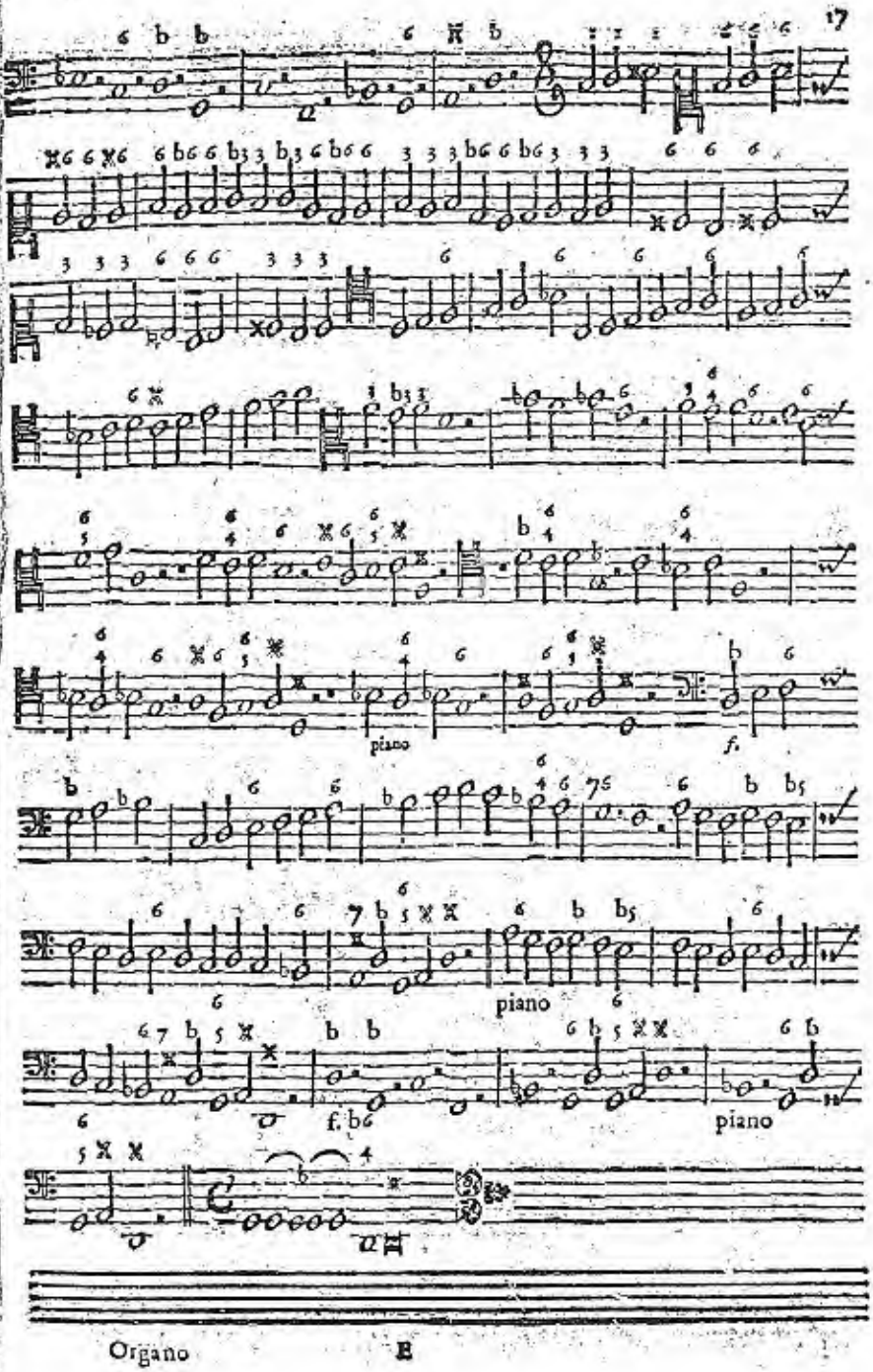
Onata IX.

allegro

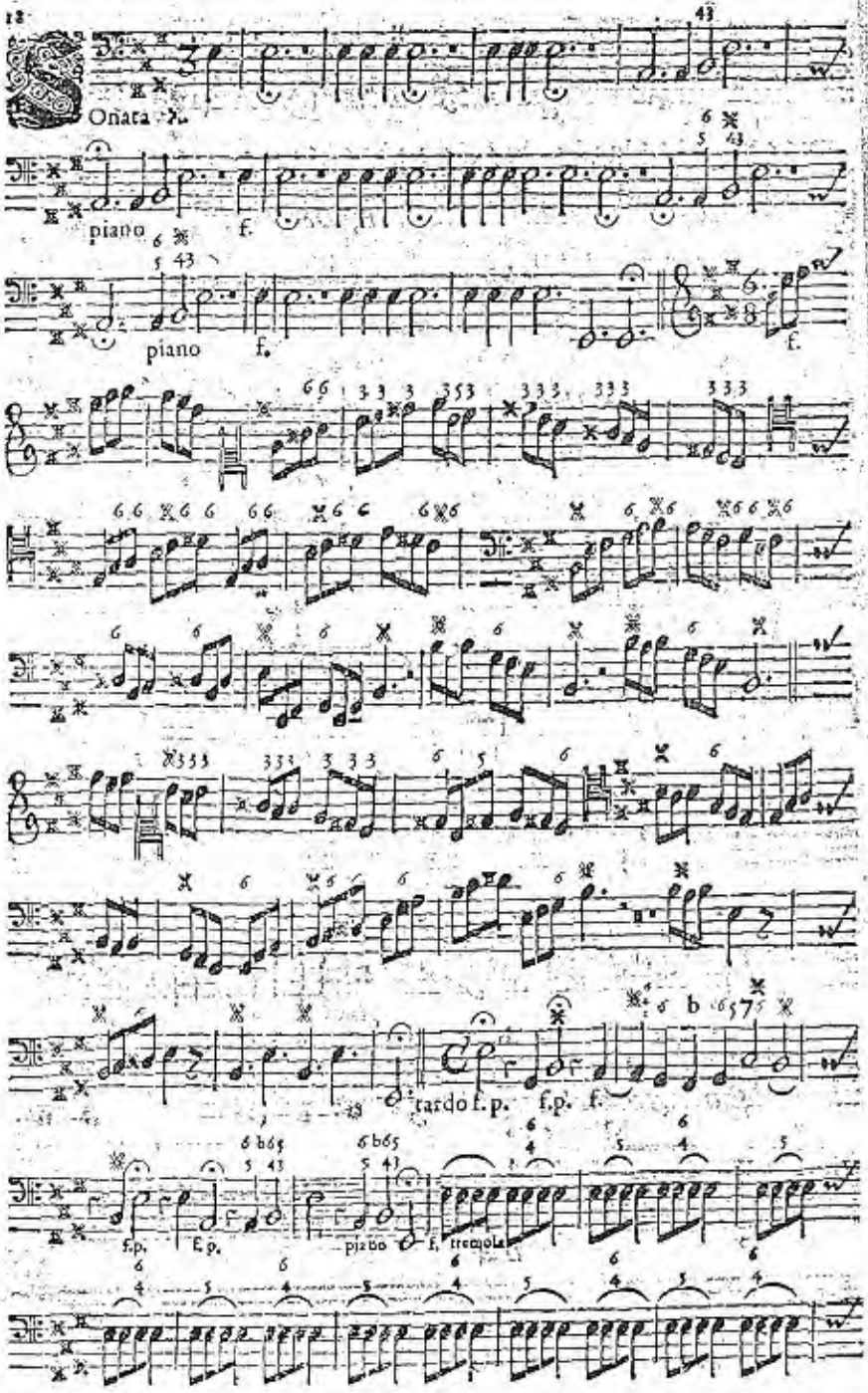
adagio

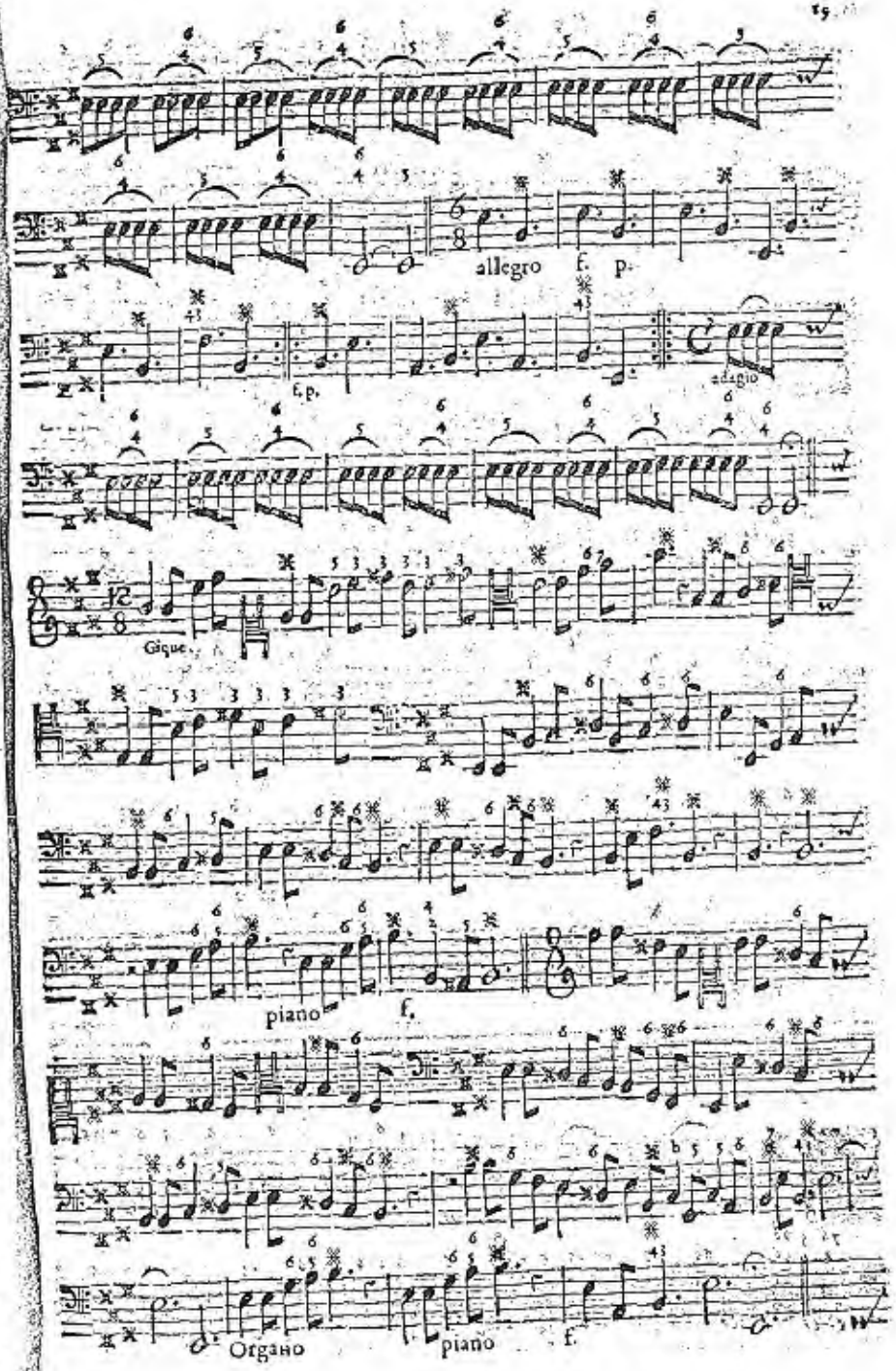
più allegro

allegro



Organo E


Oñata
piano
f.
piano
f.
f.
tardo f. p.
f.p.
f.
f.p.
f.p.
piano
f.
tremolo


allegro
f. p.
f. p.
adagio
Gique
piano
f.
Organo
piano
f.

adagio

piano

p.

Onata XI.

piano

& allegro

p.

piano

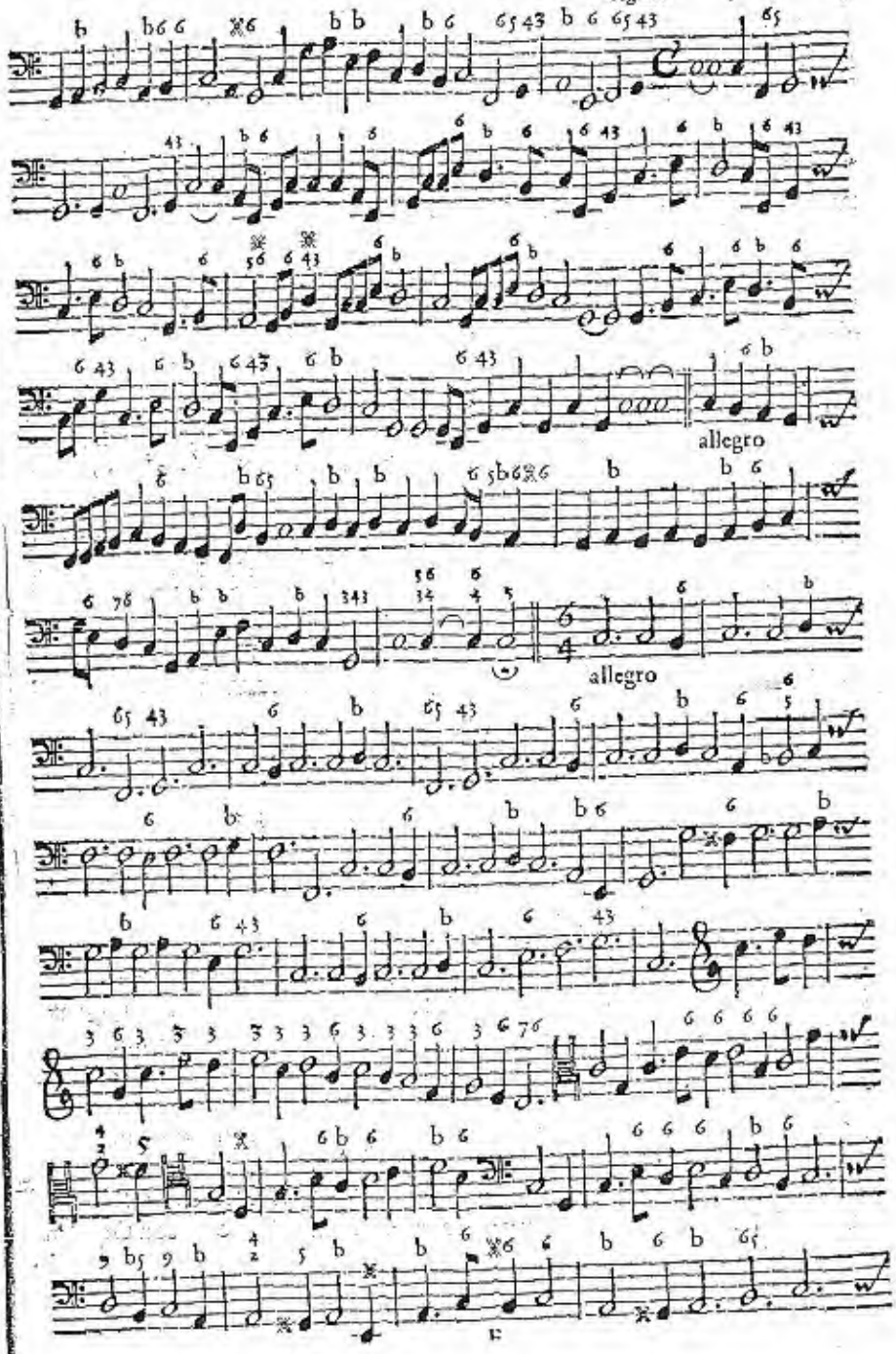
Aria cum Variationibus

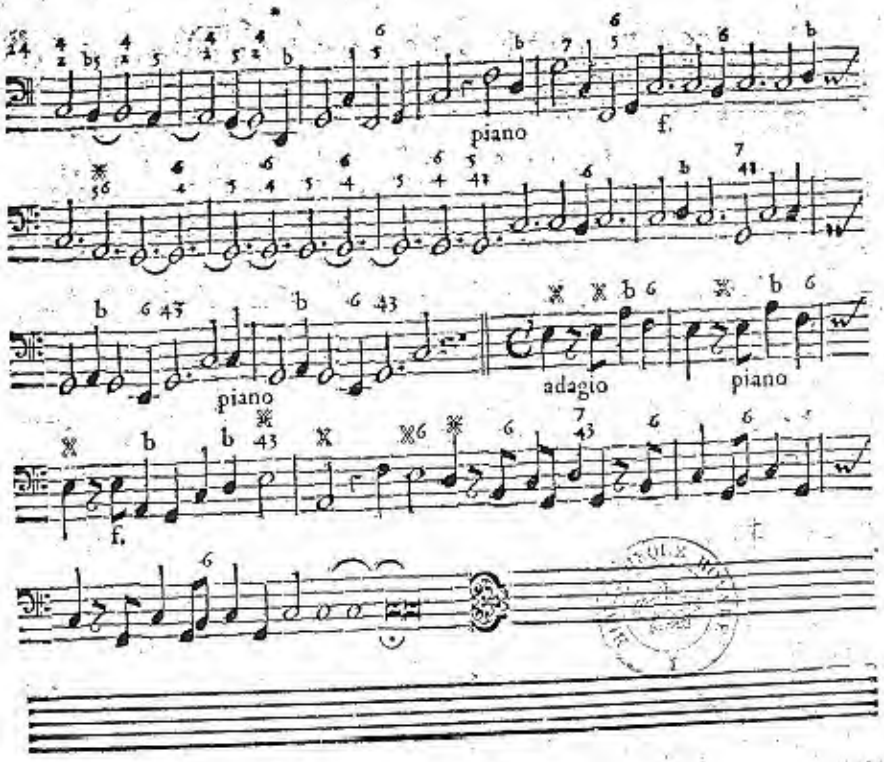
piano

finale 12.

Onata XII.

allegro


allegro
allegro



TABULA
SONATARUM.

Sonata I.	à 8.	2 Violin: 2. Violæ, 2. Clarin: 1. Violone, & Organo.
Sonata II.	à 6.	2. Violin: 2. Violæ: 1. Violone, con Organo.
Sonata III.	à 6.	2. Violin: 2. Violæ: 1. Violone: con Organo.
Sonata IV.	à 6.	2. Violin: 2. Violæ: 1. Violone: con Organo.
Sonata V.	à 8.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, con Organo.
Sonata VI.	à 6.	2. Violin: 2. Violæ, 1. Violone, con Organo.
Sonata VII.	à 6.	2. Violin: 2. Violæ, 1. Violone, con Organo.
Sonata VIII.	à 6.	2. Violin: 2. Violæ: 1. Violone, con Organo.
Sonata IX.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata X.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata XI.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata XII.	à 8.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, con Organo.

IL FINE.